SOME NEW BOOKS.

The Regilet Partie

If one would see forcibly contrasted the right and the wrong method of writing politi-eat history he load or rompare. The Eng-lish Parliament," by Dr. Rudolph Gnelst, with A Short History of Parliament, by Mr. B. C. Skortown (Harpers). Anything more unsuited to an educational purpose than the former book it would be difficult to find, for the facts are ill arranged, and sometimes misinterpreted, while the clumsy and obscure diction of the German original is aggravated in the Eng-lish translation, Mr. Skottowe's treatise, on the other hand, is an admirable example of rdered, terse, and lucid exposition. On the score both of accuracy and clearness it is the best account of the development of parilamentary government which has ever been of fored to English readers. In these pages one may learn what Parliament has been. at every important stage of its evolution ataganet times through the Tudor. Stuart, and Hanover periods, down to our own There is no question relating to the changes wrought by revolution, precedent, and nea-user in the powers of the Crown, the Upper House, and the House of Commons, which s not distinctly formulated and correctly anewered by the author. Here, for instance, we may learn when the control of the purse and the right of making or unmaking Ministries were irrevocably lodged in the House of Commons, and how the Crown's right of vato on legislation has been extinguished. Here, too, we may follow the mutations in the practice of Parliament with respect to the methods of slection, the payment of members, and the term for which members are elected. To the tive study of the British and American systems of government, Mr. Skottowe renders was more democratic a hundred years ago then the framers of our Federal Constitution thought it was, and that the subsequent progress toward a complete recognition of demo eratic principles in law has been, upon the ole, more rapid in England than in the United States

The moncet, and even tandernoss, with which tish historians have treated the House of Lencaster, whose claim to rule was flagrantly on the ... As of Innorita... on, whould daubtless be searibed to a persuption that. from the very weakness of their title, the Kings of that line were constrained to sanction the nable foundations. It was on the precedents laid down in the fifteenth century that Pym and Eliot and Hampdon based their triumphant opposition to Stuart usurpation. We are nded, for example, by Mr. Skottowe that under Henry IV. In 1407 "the antire control of taxation was finally assured to the Commons by their successful assertion of the axiom taxt all money bills must original; in the Lower House." Under Henry V, there is no trace of dissension between the Crown and Parliament. Even under Henry VI., although the Commons were ceasing to be really representatives of the sountry, "their right to concur in legislation was placed on a firmer footing by the practice then introduced of bringing in their petitions in the form of complete statutes, under the name of bills," so that the laws should correspond exactly to their desires, instead of peing evaded or ambiguously expressed.

Although the Commons had acquired such extensive powers in the Lancastrian epoch, it is a curious fact that the knights of the shire and the burgesses did not rate the privilege of membership so highly as to be willing to serve without pay. The knights of the shire received da. and the burgesses 2s, a day during the sitting of Parliament, Mr. Skottown traces the increasing value of a seat by the frequent occurrence of bargains in the fifteenth and sixsenth centuries to render Parliamentary services for less than the legal wages and even to forego wages altogether-a practice which became the rule under the later Tudors and their successors. Nevertheless, as late as 1681 a member for Harwich demanded and obtained his statutable wages, and it is questionable whether, the right to payment, never having been abolished, might not even now be success fully asserted.

Among the privileges of the Commons none is more fundamental than its juris ligtion over the estion of its own members. At first election disputes were settled by the Court of Chancery. But this was so obviously dangerous to the in-dependence of Parliament that, in 1410, the i-risdiction over such contests was vested by statute in the Justices of Assize. It was not c'aimed an exclusive power of determining ach questions. They persisted in asserting this claim under Elizabeth, and established it so firmly in the reign of James I, that it has not since been disputed.

As the non-payment of members became ing pertain property qualifications from caudidates for some in the Lower House. As early as 1480 only knights or esquires of innded estates to the annual neither of 403 were whiteles to represent the fication law, which required candidates for the boroughs to possess freehold or copyhold land of the angue' value of \$300, while twice as ease of nominees for counties. Thuse conditions stood for over a century, though they were incessantly evaded, and were so far related in tions for membership. Twenty years later the presented, and they were repealed. It seems obvious, however, that with the abolition of a property qualification the only specious argu ment against the payment of members has dis-

The necessity of regulating the duration and intermission of Parliament by statute was distinetly recognized by the so-called Long Parlinment which enacted that Parliament should last for three years, and should not be intermitted for more than three. The rule, we need not say, was broken by the lawgivers who made it. The still longer Parliament in the reign of Charles II. repealed the Triennial and arbitrarily perpetuated itself from 1661 to 1679. To break the force of such dent a new Triennial bill was passed in 1694; but twenty-two years later the legal term of Parliament was prolonged to seven years, the atatute being again made applicable by a very enable stretch of constitutional authority to the Parliament that voted it. That is one of the precedents which no modern statesman would evoke, seeing that grave doubt would attach to the validity of any act passed after the expiration of the term for which a House of Commons was elected. A reversion to the term of three years and the payment of memhere are among the reforms certain to be intro od when the democratic consequences of the last extension of the suffrage, in 1885, hav been fully developed.

When the framers of our Federal Constitu tion gave the American Executive a qualified power of veto en logislation, they undoubtedly ed that such a power existed in tha ritish Constitution, which was, to a large extent their model. As a matter of fact, the vete power had not been used by any English sov-areign since 1707, when Queen Anne refused or consent to a Scotch militia bill. As it has never been invoked from that day to this, it is regarded as extinguished. There is this exse however for the exaggerated notice of he powers of the English Crown, entertained by influential members of our Paderal Conven-ties, that the period under their own eyes was see of marked reaction as regards the inter-ference of the Grown with Parliament. This book than in May's "Constitutional His-tery." Mr. Skottowe shows that the at-Skottowe shows that the at-George III. to control the Commons by a party made up of the

in the long contest between the Crown and the Whig party. Mr. Skottows, indeed, contends that the monarch's prerogative of diamissing finisters at discretion remains wholly unimpaired by law, and might be exercised to-day, to it was by Goorge III. when he dis coalition Ministry of Fox and North, though they were backed by an overwhelming majority of the Commons. In this we think the author is mistaken, for the disregard of a majority, mainly returned from rotten boroughs, was a very different thing from the deflance of the flat of a legislative body which, like the present House of Commons, is the authentic

outhpiece of the British nation. In no respect has the procedure of the House of Commons been more profoundly modified with the lapse of time than in the regulations regarding secreey of debate, So long as the Commons had the Crown to fear the privilege of secreey was rigorously enforced. Yet for a time after the Restoration the rule seems to have been relaxed, for we read on page 197 of this book that "in 1675 Lord Shaftesbury complained of the droves of ladies that attended Parliament, and added that it was quite the custom for men to hire or borrow of their friends handsome sisters or daughters to deliver their petitions." In the eighteenth century, however, secreey was again insisted on, for the obvious reason that, although the sovereign was no longer dreaded, the bribed and penaloned members were deeply interested in concealing their votes from their constituents. Mr. Skottowe notes that "even as late as 1740 the presence of a stranger in the gailery was considered a crime." As Parlia mentary corruption diminished the motives for the regulation were weakened, though ladies were rigorously excluded until after the passage of the first Reform bill. Every member still retained the right to call the Speaker's attention to the presence of strangers and to procure their expulsion, until 1875, when the House resolved that for the future the question of expulsion must be referred to its decision, unless the Speaker chose to exercise his discretionary power. It is also interesting to mark the reluctance

with which the House of Commons vielded to the universit which of the people to see a printed report of their proceedings. Such reports were prohibited under heavy penalties up to 1641. whom the Long Paris ment justified the confidence of the ration by permitting the publication of its proceedings, though speeches could not be printed without leave of the House. In 1620 the Commons directed that only a bare statement of their votes and proceedings should ment, being exceptionally corrupt, showed it-self peculiarly jealous and suspicious, often punishing printers for disobelience. The gross inaccuracy of the stolen reports is exemplified in the boast attributed to Dr. Johnsan that he never let the Tibly dogs have the best of the argument. The custom of reporting Parliamentary debates has never been interfored with since 1771, though no regular provision of places was made for reporters till he present Houses of Parliament were built in 1834. It is pointed out, however, on page breach of privilege, though Parliamentary censure is now reserved for misrepresentation. Mr. Skottowe's book seems open to some criticism on the score of the extreme severity with which he condemns the so-called obstruc tion offered by Irish members of the House of Commons to the despatch of business. That their course was amply justified by precedent is proved by the admitted necessity of passing new resolutions for the purpose of suppressing them. Neither is it fair to say that "the Home Rulers banded themselves together to systematically obstruct all legislation in the hope of irritating the British Parliament into granting home rule to Ireland." Such a charge is often made, and may now and then have been deflantly acquiesced in by certain members of the Irish Nationalist party. It is not true, however, that "all legiswas indiscriminately obstructed. No bills that bore witness to an honest intention to redress grievances were subjected to dilatory motions and debates. On the contrary, the avowed purpose of obstruction was not to prevent, but to compel, the attention of the British Parliament to Irish demands, whether these contemplated agrarian or political reforms. It was rather the Parliamentary majority which ever since the Act of Union, had persistently obstructed useful Irish legislation by shelving

## or ignoring most of the proposals looking to substantive relief. The Origin of the Flutant.

The above title indicates the principal object contemplated by Mr. E. D. Copn in twentyone essays, published at intervals during the last seventeen years, and now reprinted in book form by the Appletons. The work accommished by the autor in the chaidath of the enstomary, it seemed expedient to insure has of variation is well known to European as the independence of Parliament by exact—well as American students of biology, and it is well as American students of biology, and it is to be regretted that his conclusions could not have been presented in a systematic form Pending, however, a digested exposition of his researches and hypotheses, we are glad to secounties in the Commons. In 1712 the Tory provisional shape. Some of these indeed, by Government of Hariey brought in a new qualivolved the employment of technical terms and are therefore specially addressed to scientifle . dents. About L. if of them, however, are much landed property was demanded in the sufficiently popular in treatment and diction to be easily intelligible by the ordinary render Among the latter certain essays may be singled out for particular attention. Here, for instance, 1938 as to admit personal incomes as qualifica. is a discussion of the method of creation of organic types, in which the author confirms, fum his own investigations, the doctrines of use and disuse, and of the complimentary development of parts, propounded by Herbert Spencer, and foreshadows the explanation of inheritance subsequently announced by Haeckel. Another interesting essay deals with the origin of the will, an attempt being made to demonstrate the existence of freedom of will, which is deuted by the determinists, who constitute the majority of those who have accepted the doc trine of evolution. Mr. Cope affirms, as at all events conceivable, the development of a free will in previously automatic beings. Here the phenomenon is viewed as superposed on mental evolution. He admits, however, that thus far he has only proved the possibility of such freedom. In another striking essay on the evolutionary significance of human character, the distinctive traits of the adult mind are compared with those of the child and with those of the lower animale. In a study of the developmental significance

of human physiognomy, an effort is made to lay a foundation for a scientific interpretation of facial contour and expression. It is not, physiognomy will ever be possible, for "a mental constitution so complex as that of man cannot be expected to exhibit more than its leading features in the body: but these include, after all, most of what is important for us to be able to read from a practical point of view." The meaning of the salient structural characters of the skull and face in man and the lower animals is considered from two points of view, the paleontological and the embryological. In other words, there are two sets of characters in which men may differ from each other; in the one set the characters are those of monkeys, in the other they are those of infants. The two sets have this point of identity as regards the head and face, that the nose is without bridge. while the cartilages are short and flat. A comparison of three of the principal human sub-species-the negro, the Mongolian, and the Indo-European-shows that .- In the two first named, there is a predominance of the quadrumanous features, which are retarded in man, as contrasted with the ape, whereas the pr laminant embryonie characters are those in which man (still as contrasted with the ape) is accelerated. The Indo-European race is the highest by virtue of the acceleration of growth in the development of the mus-

other races, vis. : the want of prominenes of the jaws and cheek bones, since these are associated with a greater produminance of the cerebral part of the skull, increased size of cerebral hemispheres, and greater intellectual power, Even among Indo-Europeans it is curious to note how many persons possess at least one quadrumanous or embryonic character. Mr. Cope discerns a modified quadrumanous character in the strongly convex upper lip frequently seen among the humbler classes of the Irish. He points out, too, that more or less embryonic noses are often encountered among the Slavic races. In a retreating chin he recognizes a marked monkey character. "Shortness of stature is mostly due to shortness of the femur or thigh; the inequalities of people sitting are much less than those of people standing. A short femur is embryonic; so is a very large head. The faces of some people are partially embryonic in having a short face and light lower jaw: such faces are still more embryonic when the forehead and eyes are protuberant. Retardschildren, and more often in women than in men." In the same essay on human physiog-nomy, the curious fact is noted that "the length of the arms appears to have grown less in comparatively recent times. Thus the humerus in most of the Greek statues, including the Apollo Belvidere, is longer than it is in modern Europeans, and resembles more nearly that of the modern Nubians than

Victor Huge on Shakespeare For those entirely devoted to the Hugo

that of any other people."

cult, every word uttered by "the Master" is oracular, yet while so many of his lyrical and not easy to account for Mr. M. D. ANDERSON'S English version of the grotesque rhapsody entitled Shakespears (A. C. McClurg & Co.) The translator tries, indeed, to parry the obvious comments on his strange prolusion by assigning ta place, not in the literature of knowledge, but in the literature of power. Victor Hugo him-self would not have thanked Mr. Anderson for relegating this particular book to the second o De Quincor's categories, for he was well aware that one must know, or at least profess to know, something about a subject before assuming own. ad it. Accordingly the first 35 pages of this volume are nothing if not blographical, the reader being invited to verify the author's competence and enlarge his stock of informs ion by a profusion of minute details relating to Shakespeare and his times. There was never a more hagrant exhibition of ignorance and recklessness than in this pretended summary of facts. There is scarcely one of these prelim inary pages which is not full of errors; almost every date is wrong, and almost every incident recorded is fletitious or misinterpretwd. It was but a shabby service to Hugo's memory to reproduce this tissue of biunders.

What purports to be the critical as distin from the bloggenhinal this book, is disqualified for usefulness by loose thinking and misplaced sentiment. Noth ing could be less admirable or less fruitful than 328 that to this day reporting is technically a the strained paradox and sonorous verbiage which the author mistages for profundity and originativy. No intelligent reader is impressed by seeing Shakespeare ranked in a cluster of famous poets when he detects strong ground for suspicion that the author, in most instances, has not read the poems cited. The density of Hugo's ignorance of German literature was proved, on a well-known occasion, by his imputing the authorship of one of Schiller's plays to Goöthe. There is reason to believe that he was as unfa-miliar with the Greek as with the German classics, but these serious shortcomings in his attainments do not hinder him from patronizing Homer and Æachyius, or from depreciating the author of Faust. So far as the aliusions to Hellenic writers in this volume are accurate, they are such as bear upon their face the mark of extraction from a classical dic-tionary, while where they are not common-place they are impossite. Let us see, for instance, how much instruction or suggestion may be drawn from the attempt to characterize and interpret the work of those who represent to Victor Hugo the summits of the hu-

He gives us in this volume divers lists of th world's grantest writers, being apparently unable to settle the question of precedence in his own mind. The first of these lists is presented in the following sentence, which, after the true which, heated to a hundred dayres bear no increase of temperature, human thought attains in certain wen its maximum intensity. Eschylus, Job. Phidias, Isaiab, St. Paul. Michael Angelo. Rabelais. Cervantes, Shakespeare, Rembrandt, Beethoven, with some others, rise to the hundredth degree of gonius." Victor How has apparently forgotten that Homer was not mentioned in the list, for the first port to be discussed in detail is the author of the Hiad. That his knowledge of the poem has been exclusively derived from a French translation may be inferred from his reference ate "Yearne" and " Minut I.C" BRING of Latin deities, which cannot, of course, be found in the Illad. Instead of some ladisoutsble proof that Homer stood for anything but a name to Hugo, we have the following as-tronomical simile: "Homer, like the aun has planets. Virgil, who writes the Eneid; Lucun who writes the Pharvalia; Tasso, who the Jerusaism; Arlosto, with his Roland (Hugo seems to think that Tasso procades Ationto in timej: Milton, with Paradise, Lost: Carnosus, with the Lusied; Elepeteck, with the Messiah : Voltaire, with the Henriade, all gravitate about Homer, and, sending back to their own moons his light reflected at different angles, move at unequal distances within his boundless orbit." The notion of the Henriade revolving round the Itiad is indicrous enough. but what, pray, was the moon of Voltaire'

planetary epic? Was it La Pucelle? The allusions to E chylus are at once so bombastic and enigmatic that a Greek scholar would wager ten to one that Victor Hugo never read, at first band, so much as a strophe in the Agamemnon. Is it light for instance, or rather perplexity and darkness that we gain from such aphorisms a the following: "There is something ghastly in Eachy us from one end to the other. Eachylus is spiendid and formidable, as though you saw a frowning brow above the sun. He has two Caina; Genesia has but one." And again: "What, then, was Eschylus? What propor-tions and what forms had be in all this shadow? Eschylus is up to his shoulders in the ashes of ages; his head aione rises above that burial, and, like the Colossus of the desert, with his head alone he is as tall as all the neighboring gods upright upon their pedestals." One can but pity the average French bureaucrat or journalist who is forced to deduce from the above description some definite conception of the author of the Prometheus.

The presumption with which Hugo presumes to graduate the lights of German literature. and to define a national genius with which he was wholly unacquainted, is so much the more unpardonable, as it would have been easier for him to learn to read German than to read Greek. After declaring that "in the sacred mist where the German spirit moves." Schiller stands for enthusiasm and Goethe for indifference, the author arrives at the conclusion that "perhaps the highest expression of Germany can be given only by music. Music. its very want of precision, which, in this case, is a quality, goes wherever the German soul goes. If the German spirit,"—her goes on, "had as much denspirit," he goes on, "had as much denwill as power-she could. at a given moment, lift up and save the human race." It is certainly surprising to hear German litera-ture taxed with a want of "precision" and lack "density." Germany, however, is condescendingly assured by Victor Hugo (who has tion of growth in the development of the mussalied Rings Rriends, was not the faiture at
the positive transfer of the mustransfer o no knowledge of Godthe) that "in postry she

lectual stars, and that he cannot find room for Goethe in a list which includes such names as those of Plautus, Tertullian, Pelagius, Gutenberg, Piranesi, Beccaria, Fulton, and, heaven save the mark, Montgolfler.

It must make the impatient disciples of realism in fiction sick to observe the extraordinary vogue which the romances of the writer who calls himself H. RIDER HAGGARD are obwho can't imposit it. Riber hadden are obtaining in England and in this country. We do not know whether that is the real name of the author of "King Solomon's Minos," which nearly everybody has finished reading in the hours after midnight, and of She: A History of Adventura, just published in the Franklin Square Library by the Harpera, There is a good deal in these tales of the impossible that recalls certain short stories of African adventure written several years ago by Phil Bobnson. The Haggard romances are built on larger lines, and show an intenser imagination but they might well be the product of a development of the same qualities displayed in some of Mr. Robinson's stories, which attracted comparatively little attention be-cause they were short and scattering. It is the fashion nowadays to start in under an assumed name, and H. Rider Haggard sounds as if it was made to order. On the other hand, the new explorer of the ever fascinating unreal may be a veritable Haggard, whose imagination has taken its suggestions from the African tales of Robinson, as it certainly has from such diverse sources as Bulwer, Poe, Adolph Belot, Anster, and Jules Verne. Mr. Haggard's last book falls short of "King omon's Mines" in several respects, and in about the same degree as it departs further

from the boundaries of the physically possible In the adventures of Quatermain and his companions. in the witch hunt, the battle, the discovery of King Solomon's treasure house, the writer dealt constantly and powerfully with the extremes of the marvellous, without once. if we remember, finding it necessary to employ the supernatural. The main hold which he had upon the reader's interest depended on this fact, and he proved that, in order to make an intensely absorbing narrative of unbeard-of adventure, no wider field was required for his imagination than was afforded him by the geographical mysteries of Eastern Central Africa, the possibility of the existence of tribes unlike any yet discovered by travellers, and the gigantic remeins of an ancient civilization. He ent the bow to the utmost of tension, but he didn't break it.
In the hurried attempt to supply to an eager

market something that should repeat the sucat the same time be a more wonderful story even than that, Mr. Haggard has erossed the line which we have just indicated. He has made an artistic mistake in going beyond the bounds of the conceivable into that other region of the marvellous, where the impossible is frank-To illustrate, the charm of "King Solomon's Mines" would have been destroyed entirely, if the adventurers had been made to encounter, in the inmost chamber of the treasure house. the ghost of King Solomon himself, and had talked with him there; or if the two wonderful mountains called Sheba's Breasts had suddenly risen into the air like two swelling balloons; or if the hideous hag Gagool, believed by the people of her tribe to be immortal, had been described as such by the author to the reader, and had been made to crawl out unscathed from under the ponderous stone which fell on her and flattened her aged caroass. In a narrative like this, one touch of the obviously supernatural destroys the whole effect of the ingeniously wrought labric of mystery and marvel. It at once changes the attitude of the reader toward the narrator, and kills the former's interest in wonders which would otherwise seem as if they might alm

The machinery of "She 7 is very much like that of the story which made Mr. Haggard's reputation. An expedition into the unexplored region of Central Africa by Englishmen who are drawn thither by an overmastering motive; thrilling adventures along the route; an amazing duel to the death between a lion and a crocodile; marvellous natural scenery, a headland on the coast chiselled to resemble a mam-moth Ethiopian head; a vast table mountain in the midst of a deadly march, rising in sheer precipices and containing in its cup-like interior the palaces, temples, and tombs of a civilization older and more wonderful than Hugo fashion, aff-cts to justify a gratuitous as-sumption by a false analogy: "Like water. of mummles, chasms reaching almost to Columbus, who lived in intimate relations with him to ethnologists, intelligent and fleres, trac-ing their lineage back beyond the dawn of history; beautiful savage women who chant love or menaces in a language half way .Whitman's postry; a myster oue and appar ently all-powerful woman-ruler of surpassing beauty rogarded as immortal by her subjects all this is legitimate and satisfactory. Yet, as we have said, in his effort to

offer an unresulty pleasing picture of Russian somery, character, and manners.

The fifth and concluding volume of "Actors and Acresces," by Brander Extingues and Lawrence Hatton, has been issued by Unasell & Co. It contains that the of the results and the second and the second actors are the second as the se

teaner how on the stage. The work thus com and metrocress how on the slage. The work thus completed will preve of great service to friends of the
drama, and redects credit upon the editors. The biographies are brief, but sufficient, and the critical opinions accompanying them, derived from the most intelligent sources, admirably supplement the record of faces.

M. Lucion Biart, a Prenchman, who, by a residence of
nearly a quarter of a contury in Mexice, has fully informed himselv reservings the geography, history, and
antiquities of that country, is the author of "The
Astoon," of which an authorized translation by J. L.
Gerner has been published by A. C. McGiarg A. Co. of
Chicago. We can cordially recommend this book to
those destrous of obtaining a clear and correct outline
of the history of the criginal settlement of the valley of those desirous of obtaining a clear and correct outline of the history of the original settlement of the valley of Anahuse, and of the successive tribes that inhabited is mult the Azices established themselves there are built that superb city of Mexico, which Cortex saw, and of whose palaces he wrote to Charles V. that their equals estud not be found in Spain. This has been no easy task, as the authorities are so conficiling and often so untrustworthy that M. Biart has been compelled to collate and removal much of the matter found in the old Spanish chronicles, and to rely principally on the ideographic paintings of the Ameed. This portion of his work, occupying about one-third of it, was undertaken principally for readers matamiliar with the history of the principally for readers and marica. What he has to say about the relicion, the government, the industries, and the customs of the Asteos America. What he has to say about the religion, the goverament, the industries, and the customs of the Azicos
and their schlevements in civilization, literature, and
the arts is of particular interest, and to most readers will
appear like a revelation from the past. Of the people
themselves whom Cortes conquered he speaks rather
favorably. Their merals as well as their easselties are
good. In spite of three centuries and a half of degradation and persecution, the Axico, he says, is recovering his
individuality, but whether they will ever rise again as a
nation he is unable to predict. He promuts argainst the
mistake of confounding them with the red Indians of
this continent, to whom they were immeasurably superior in intelligence, wisdom, and the practice of the
arts. "The crealer," he says, "come of the Spaniards and
the Axicos, scorn the once haughty race from which
they have in part descended. The creoles have taken
from them the name of Maxicom, leaving them the
name of Indians, which they use as a term of represent. name of Indians, which they use as a term of reprosch.
And, nevertheless, of the ten millions of men who to-day
people Mexing, about two-thirds belong to these Asteos
whom I have tried to revive, and who now seem to be

has recently come to our notice than the "Marrative and Critical History of America," edited by Justin Wilson, librarian of Harvard University, of which we have received the occasion and that rollarse from Houghton, Mifflin & Co. The book is of royal octave size, and is printed on thick white paper, with an abun-dance of portraits, maps, far similes of autographs, and other kinds of illustrations. Volume II. is devoted to devoted to the settlement and early history of the volume III. to the settlement and early history of the British American colonies. The plan on which the work is prepared is similar to that adopted by the editor of the well-known "Memorial History of Rosian." Thus the discoveries of Columbus are related by the editor, those of Vespucci by Sydney Howard-Gay, the voyages of Hawkins and Orake by Edward Evectt Hale, and so on. Each chapter is, therefore, a complete narrative, which, although a necessary part of the work, might be latter work has been done by the editor, whose profound knowledge of books, editions and manuscripts renders him peculiarly fitted for his task. The first objection him peculiarly fitted for his task. The first objection to a work prepared on this plan is that it lacks constinuity of narrative, and exhibits varieties of style and treatment. Where a dozen men combine to write a history the result will naturally be inharmonious without the interposition of a judicious editor. Such Mr. Winsor has proved to be, and to his learning and overeight may be ascribed the fact that this work is probably the hest compendium of the history of the discovery, conquest, and estitement of the New World that has ever appeared. In the main it is written with praiseworthy imparitality, although as to matters etili in dispute we cannot always agree with ditor or author. Thus, on the subject of Vespucci's vorages, over which authorithe subject of Vespucci's vorages, over which authorities have been wranging for centuries, the writer, Mr. Car, leans to the opinion that the navigator's "Letters" of 1504 to the Genfainners Soderini, discribing a vorage to the American mainland in 1497-98, was not his proto the American mainland in 1497-06, was not his production, but was compiled by the Alestian scholars who published in 1507 a so-called translation of it ("Qualuor Navigationas") as an appendix to their "Cosmographia Introductio." That subject was very fully examined in the columns of Tax fur last summer, and the evidence seemed overwhelming that such a theory could not be entertained. A careful examination of the "Lettera" shows that it was undoubtedly the production of an Italian, who had somewhat corrupted his native tongue by long residence in Spanish or Fortuguese countries, which was precisely Vespucci's care. We cannot escape the conviction that he wrote the "Lettera" and addressed it to his old echoolfellow, Soderini, that it was published in Italian about 1503, and soon after translated into French, and that from the French version the Latin one was made. Whether the disputes voyage of 1497-06 one was made. Whather the disputed youngs of 1497.00 elder the story apocryphal, and they certainly make a tents were probably well known to navigators, should never have protested against statements in it which as

Possilarities of Payer, Edmunds, Evarts, Lo

and particular immercial by her subjects. As the second of the subjects of the subjects of the subjects of the subjects of the subject of the Prom the Cincinnati Commercial-Basette. Payne has taken lately to pedestrian-

POEMS WORTH BRADING.

Smeke. I jisht the marie weed that brings

- I sected to the relation of the land to present.

Its incomes, and its peace. The tired night wance slowly.

And through the casement comes
The far infrequent colo
Of day's retreating drams.

In slow succeeding billows
The fleecy fragrance rolls,
From which one face smiles ever,
Orowned with seft surceion. And on the veering vapors
The hands of Hope begin
To putut the only naradise
My weary soul would win.

Ah. hide the hateful present Within your selemn shrond: Show me the joy that's vautable O'l mystical white sloud. Still let me dream, believing
I reign in the heart I love.
Fade not, but with you sephyr
Be thou my carrier dove.

Tell her that when has vanished.
Thy birth-spark in the groom,
its gentle broath long lingers.
About my lonely room. Thus though love's flame may emo The chambers of my heart.

Puff: 'tis the last; the Lethe Is drained to its latest sip. These but delustre ashes That linger on my fip. And she but a phantom lonely, Mocking my soul with biles That cometh in visions only, To end in smoke like this.

Love's Inspiration. I love her, and she asks me why!

Now, tell me what to say.

Her charms all responing defy,

Her merry glaine, her laughing eye

Drive all my wits away.

It is not that she is so fair.

Far loveller girls I know.

But none who have such soft brown half.
Whose bright syes drive me to despair.

Or who bewitch me so. It's not because she's learned, wise, Or skilled in wisdom's ways. There's much in her to criticise, She's much insided to tyreamise, And coquetry displays.

And still I leve her! Tall her why?
On m. 1 1m no, so reah.
We shall be wedded by and by,
And then we'll ire on eate and play
lier pa has leads of eath.

On my right at a dimer sat Moile.
On my loft there was little May Belle.
Who is always so sparking and joily.
And who likes me, I fancy, quite well.

"Now, what would you take me to be ?"
I asked. She replied: "Of life's parce
I suppose you have turned, tweatr three." Miss Belle, on my left, was abstracted, And alid one our words errorbear. For knew she the answer expected as I whispered quite low in her carr

"And what would you take me for. Mary?"
And then this small maides perverse,
From out of abstraction, quite wary,
Responded, "For better or worse,"
MARUEL WILLIAMS COOPER.

From Harper's Basas Patience? Yes; that's the woman's game; The duil delight of solitude. Where rank on rank she strives to frame. And speech or laughter ne'er intrude. Right after night, beside the fre.
When evening's ionely lamp is lit.
Oppressed with thoughts that veg and tire,
Among the cards her fingers fil. The woman's game! On some poor king.
The sequence of her play is built;
The queen comes after, hapless thing!
And next the knave with grinning guilt,

Then all her treasures, one by one. Are thrown away to swell the pile. The last and least: when that is done, Segio squin: the night beguile. A woman's game; to eit and wait; Suild and rebuild, though fate deckroy. Shuffle the cards; for soon or late There comes an end to grief and joy.

A man may fight, or sow, or reap.
Divide the sea, or traverse earth;
She can but drudge, or pray, or weep.
What are her iffe and joving worth? She sits there when the day is dead, Lonely and listless. Do you dare Deny, when all is done and said. That woman's game is sollisies?

On Plymouth Bay. From the Congress Down Figure the Bay we sailing bore Past rocky ledge and sandy shore. While sup-set lights streamed redly down, and touched with fire the quaint old town, Where Bradford ruled, and Brewster prayed, And Standish went forth undismayed To face the lawises Indian foe, In that old time so long age.

Past rocky ledge and sandy shore. We balling sung, as on we bore. A facilish song of love, until A valce arose with sudden thrill. And sent seross the murmuring waves The long-drawn measures of a pasim. They might have sung to lift and caim Their fainting souls in those dark days, When unknown nerils blocked the ways, And, so e breet, the Pilgrun band Watered with tears their new-found land. Pressed since upon us as we hore

Until as despening night can e down And hid the wharves in ghostly gray atrange seesers of the cast time nown. With something of their aim and thought, Their hum, better [ urpose arought, "o bear upon off commonplace, Just for a moment's saving grace. But in that moment's grace what fire F sahad all asing the startife wire That a it is the deathless bonde of race. What flame pierced through our commo

To show us, by his searching says, the contrast of those succent days, Those high, heroic lives, to those Of lower aims and selfish case. NOBA PERET. He Loyes Ber Best fa the Pall.

The Crane for Presses and Stage Appelate ments in Paris, London, and Merits, I ondon, Dec. 18. With the beginning of the theatrical aeason and the influx of new plays, we inaugurate a novel system of appre-ciation and an original style of criticism. We leave it to the absolutely professional judge of drama, burleaque, farce, or comic opera to en-ter into details respecting the plot, the words, the music, or the acting. Any and all of these are to us unimportant, A few months ago we concentrated our attention on the stage. It pleased us to recognize by the appearance of the furniture which firm had provided the Chippendale chairs, the plush portières, the carved oak, the brass jardinières, and antique pottery, and we felt ourselves somewhat injured when the exigencies of the piece brought before our eyes some admirably are surfeited with Pompadour boudoirs and baronial halls. If a specially artistic interior is presented, we look at it for a minute, then lay down our opera glasses and say, with that perfectly flat, toneless voice which is the super-lative of saroir ciere at present: "Very pretty room, isn't it?" and speak of it no more.
But as it is necessary to excite one's self

about something even in the atmosphere of the prevailing languor, we now excite ourselves about theatrical costume. Modern comedy has limitations with regard to cothes. The most popular actress cannot have it heralded that she will wear more than five costly gowns, and the programmes, while giving the names of the dressmakers, do not append the bill. So we turn enthusiastically to the operas and the pantomimes, where our newly cultivated taste finds a richer field. We know almost to a shilling how much the such and such a forthcoming performance. We clamor and importune both him and his subordinates to be admitted to a private view of the yet unworn tights, spangles, jewels,

of the yet unworn tights, spangies, jowels, wings, velvets, brocades, and armor which will shortly glitter behind the footlights, and we would rather miss the opening day at the Academy or, he trouventy Ositery than the degritum of the first look at the wardrobe which D'Cyly Carte and Augustus Hagris rival cach other in making fashionable. Thousands of pounds are lavisticed on certains, and prinapped not wasted, for the long and widely spread ashonable are lavisticed on certains, and prinapped not wasted, for the long and widely spread ashonable are lavisticed on certains of the proficiency of the costumerse.

Paris, the home of the stage, does not attempt to vie with London in this supremacy of magnificent cirches and superb setting. It was not fet the stage of house and good acting are merely scores cory to decases. It remembers the traditional days of Molière and Cornellie, when "Tartuffet and "Le Cid" were performed with only one or two chairs on the stage, and still has the bigotry to believe that a good piece is made by a good author and not by the carpeners and upholsterer.

And yet what infinite pains, what attention

and "Le Cid" were performed with only one or two chairs on the stage, and still has the bigcorry to believe that a good piece is made by a good author and not by the carpenter and upholsterer.

And yet what infinite pains, what attention to details, before manager and author present a play to the public! At the Comddle Francaise, which must still remain the school and house of intelligent and refined actiful, rehearsals have been known to last for a whole year and a play has been entirely remodelled in that time. Sardou spends as much energy upon these rehearsals as upon the play itself. He insists that they shall be conducted with the utmost privacy, and is obdurate in his refusal to admit strangers. He will not even consent to have a public of any kind for the last dress rehearsal, or repdition generals, as is frequently the custom in other theatres. He says that the dramatic author must remain sole master of his work till he gives it up in its entirely to the world; that even on that isst crucial occasion he must follow the play scene by scene, watching its effects and be able to change a situation or suppress a part if he finds that the sequel does not justify the beginning. Twenty-four hours before the first representation of Fernands' he suddenly decided to let the herolage live, instead of allowing her to commit suicide when her unworthineses is discovered. "Could I have done that," he said, "If the plot had been revealed by the press, and publicly altended rehearsals?"

Betting aside the care given to the literary part of every dramatic work produced, which may be attributed to the innate, deeper, more oritical love of the stage in the Franch nation, there still remains an unexampled attention to certain niceties which are beyond task ken, or perhaps even the comprehension, of other mations. Alexandre Dumas, for instance, is eo scrupulous that when any of his characters bear nobiliary titles, he composes for them along the plays, of the plays, or the bringer of the plays, or the plays or the

guelle with a sword event and the words More case. The copies of the "Errangère" and the "Princesse de Bagdad" were stamped respectively with the coat of arms of the Dukes of Septiments, supposed to descend from the founders of Rome and of the Counts of Hunch the latter with the motte Hun contre tous.

But for all this, restrictions are placed and not unwisely at the Comidde Francises on the expenditure for costume. The rules of the house, as stringent as the law, of a rode; seeping with great precision the sums allowed for every particular gown, describing them in four series. The following allowance is made:

1. Sall and party dresses, with embroidery, Isaa, Howers, Sc. Lace, Howers, Sc. Lace, Howers, Sc. Lace, Howers, Sci. Lace, Howers, Sci. Lace, La L Ordinary travelling, morning, or young

d Ordinary travelling, morning, or young girls' dresses.

Those sums include all the adjuncts provided by the dressmaker, such as muslin frilings, the place of material for shows to match as the place of material for shows the travelled of the second series, and respectively £1 10s. £3, and £5 for the third and fourth, about one pound is allowed for hoots matching the dresses and a little less for shoes of the same description—all black boots and shoes to be paid for by the actress. The controller-general delivers a building indicating to what series the required costume belongs, and no bill is paid if not within the prescribed limits.

of ine same description—all black boots and of the Army Mer Merchant in the Pail.

We have the Merchant in the Pail.

Though, easy, desinantly remander (Many price date placed over an since). The same flower of the pail of